Galeria Tonantzin

center for art and humanities

Collective Retrospective

1992 - 2012

We dedicate this catalogue to all the women artists who have exhibited in and supported this gallery for the past twenty years. We also dedicate this catalogue to our families who have supported our art, our dedication to this gallery and to the mission of having a special place to share our passion with everyone who walks into Galeria Tonantzin.

In Memorium

Alice and Manny Santana

Betty Heil

Leslie Conlee

Margaret Chavez

Maria Chaviel

Mary Warshaw

MM PUBLISHING

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Cover Art: (lower left) Virgin de Guadalupe by Bertha Cuellar; (upper right)Tonantzin by Carmen León

Collective Retrospective

Introduction and History by Jennifer Colby, Ph.D., CoFounder and Curator/Director

Galeria Tonantzin Center for Art and Humanities celebrates 20 years of exhibiting contemporary women's art in the mission town of San Juan Bautista, California. In 2012 this gallery is a vibrant place where patrons can find unique items of one-of-a-kind art; jewelry, ceramics, prints and cards, as well as a year round schedule of group, juried and solo exhibits of all media. The gallery is located in the Theodore Vache Adobe, built in 1850 and

situated on the corner of the Jardines restaurant on the main street of San Juan Bautista. It is host to the Visitor Bureau of the San Benito County Chamber of Commerce. The gallery is run by artist/business woman and director of operations Janet Martinez and artist /curator and director of art and humanities, gallery co-founder Jennifer Colby, Ph.D. To celebrate this anniversary the gallery is mounting a series of special exhibitions and publishing this catalogue of our "Collective Retrospective". We have asked artists to share a personal statement and examples of their work creating a retrospective of 32 of the hundreds of women who have exhibited in the gallery over the years. This is complemented by a history of the gallery and photos offering a glimpse into the richness of the past twenty years.

1992 was a pivotal year of a growing consciousness spurned ahead by a new indigenous reflection upon the 500-year anniversary of Europeans entering the Americas, transitions in political and artistic arenas that made us aware of a multicultural California, and a realization that there was a tremendous growth of women's creativity in the arts. Founding the only women's multicultural gallery on California's Central Coast was an adventure that was merited by the great need for women to achieve equity in the art world. By taking the reins into her own hands, inspired by the Women's Caucus for Art and supported by visionary patrons and endless hours of all volunteer labor by partners, affiliates, volunteers and participating artists, the gallery has grown into what it is today.

A History

The gallery began as a fantasy shared by Jennifer Colby and Rose Buffalo about San Juan Bautista being a perfect place to bring their artwork to the public. San Juan Bautista is preserved as a historic town. The California Mission attracts many tourists who can visit the mission church and grounds and the State Park full of restored buildings. Tourists can also visit shops in historic structures along the main street, where art and antiques are featured. There are arts and crafts fairs lining the main street

several times a year. Visitors enjoy the many restaurants with Mexican, German, early Californian, Chinese and Basque cuisine. The Native American presence in San Juan Bautista is also important. There is an annual Indian market and pow-wow and nearby Indian Canyon is a center for ceremony and research. The over all feeling of San Juan Bautista is a richness of culture and history. Jennifer describes the early history of the gallery in her 2001 dissertation.

"Rose Buffalo and I lived in Aromas. Her art was grounded in her experience in her herb farm. We both were in love with near by San Juan Bautista and longed to open an art gallery there. We probably had been to San Juan together once or twice before the day in June 1992 when we walked into the construction zone of what had been the Plaza Market grocery store. They were dividing up the building into new shops. We eyed the littlest one 9 x 12 feet, freshly white with a large window from which you could view the whole space. Impulsively we spoke with the owner and put down $175 each for first and last months' rent; less per month than the cost for a weekend booth at a San Juan craft fair. I invited two others to found the gallery; Carmen León whose art I admired flowed from her Peruvian and Mexican heritage, and Valerie Egland a local from an old San Juan family with a business making wood carved signs and a body of contemporary sculpture from her masters at San Jose State.

The four of us met for lunch, to sign papers and dedicated the little space with burnt sage and pouches full of herbs from Rose Buffalo's farm. We sought a name for our new adventure. Daughters of Frida was one idea. We knew we wanted to honor women and the Native

American/Mexican heritage that had drawn us here. Both Rose and Carmen spoke of the Virgin of Guadalupe. She was the patroness of Rose's farm and a figure in Rose and Carmen's art work. Carmen explained her other name, Tonantzin, the Aztec Goddess that preceded her. We became Galeria Tonantzin. Valerie designed a logo with a crescent moon and a ribbon from

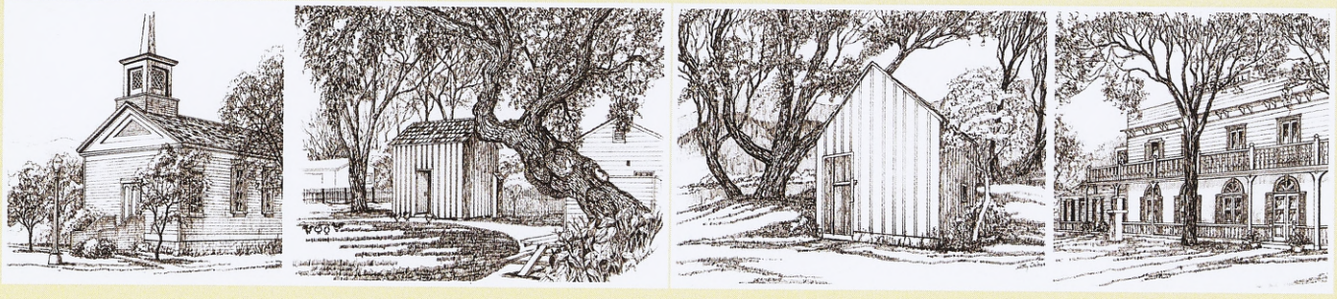
GALERIA TONANTZIN
A Contemporary Art Gallery In The Old Plaza Market @ Third and Washington
San Juan Bautista California - 95045

Frida Kahlo's paintings. We had an opening exhibit with all four of us and then each took a month to exhibit solo. We planned a show for December during the run of El Teatro Campesino's play *La Virgen de Tepeyac.* We called the exhibit *Images of the Virgin.* The first exhibit in 1992 was not juried. The second *Images of the Virgin* exhibit was juried by Consuelo Underwood, Chicana fiber artist, professor at San Jose State.We enlisted the sponsorship of the Monterey Bay Women's Caucus for Art to have a competition listing. Artwork by women poured in and we filled the small space from top to bottom with many representations of the Virgin. It was a fabulous success. The first show was amazing. I remember all of us late at night unpacking the boxes and boxes of artwork sent to us"(Colby, 2001).

The gallery was a truly collaborative effort. The partners took turns keeping it open and planned a cycle of exhibits: *Bread and Roses* for February, *Women's History* in March, *Las Latinas* in May, a juried show in June. The first June theme was *I know Why the Caged Bird Sings* (from Maya Angelo's autobiography title). *Women to Watch For* became the July show featuring affiliates. To expand support the four partners invited affiliates; women artists who might live a little farther away who could commit to sit twice a year and pay fifty dollars a year. It was not as much commitment as a true cooperative, yet it worked to give the gallery a base that grew to 40 women. The October exhibit was *Women's Harvest,* which from the beginning featured a *Day of the Dead Altar.*

artwork by Magi Bollock

By the second year Valerie, Oma (Christine Trionfetti) and Jennifer were legal owners. "*I Know Why the Caged Bird Sings*" exhibit brought controversy. During the week people could look through the window and see most of the "*Caged Bird*" exhibit



which brought many works that explored negative experiences of women including sexual abuse. One day the landlord called to complain and Jennifer and Valerie went down to meet him. His complaint was that children would see this art and that the neighboring businesses wanted us out. Rather than censoring the exhibition by taking the most offensive piece down the partners agreed to move that piece so the public would not see it from the window. The press came by and a story was published. This incident made it into the pages of *The People for the American Way* (1994) in the list of exhibitions censored in 1993. It also caught the attention of Manual Santana a local restaurant owner who knew that what we were exhibiting deserved more space and attention. The local media covered many of our early exhibits. We were bursting at the seams. When the corner adobe on Manuel Santana's Jardines restaurant property became available he asked us to consider a move. There was a time of peeking in the windows and fantasizing about the space. There were doubts too. It would be a greater financial commitment and by the time Jennifer had made arrangements with Manny and Alice Santana she was pretty much alone in the gallery venture. Valerie continued to do the books for a year, and there would always be new energy.

The new space was painted and Jennifer's husband Mark Newman designed and built a hanging system for the whole gallery. It is a gorgeous space. Built in the 1850's with thick adobe walls and an old fireplace. The main gallery is 20' by 30' and the two extra rooms 9'

by 9' and 9' by 12' became the Garden Gallery and the Studio Gallery. Jennifer moved her printing press into the studio gallery and painted there. The Garden Gallery became a new place for women's solo exhibits. It faced the restaurant's garden. Valerie carved a masterpiece of a sign for the garden entrance and installed two of her sculptures in the garden.

The new gallery had a grand opening attended by many on a warm August night, with dinner in the back patio. Many were impressed with the flavor of the

setting: Jardines, the lovely garden Mexican restaurant, with outdoor live music and exotic cactus that made you feel you were in Mexico. The back "theater" room was where El Teatro Campesino had a home 25 years before. Manual Santana, an artist himself, was a supportive patron. He brought us wine and asked when we would have another controversy. He subsidized the gallery rent from the beginning. He has given us great support to plunge ahead including telling Jennifer to go ahead and paint our sign on the front of the building, which led us to a long process that in the end took almost a year to have the sign approved in the historic district. Meanwhile we had a new partner. Neva Vasquez who had grown up in San Juan and returned after art school. After Neva left the gallery Lynnette Van Epps-Smith became an unofficial partner and gallery manager. Lynnette brought a lot of new artists into the gallery. She found fine art jewelers and invited groups of women's quilt makers, and book artists.

During this early time in the Jardines adobe we continued the *Images of the Virgin* exhibits and began the annual *Virgin Image Conference.* We had as jurors and speakers amazing women artists and scholars Yolanda Lopez, Anne Marie Sayers, Lucia Birnbaum, Elinor Gadon, Rebecca Salome Shaw, Carmen Huaco-Nuzum, Patricia Rodriguez and Eleyna Reyna. A major conference in 1998 brought Maria Herrera - Sobek, Inez Talamandez, Elinor Gadon, Lucia Birnbaum, Rebecca Salome - Shaw, Charlene Spretnak, Margarita Zires, Sonja Giles, Cindy Williams-Gutierrez, Rosa M. and Yolanda Lopez. The 9th annual exhibition in the year 2000 was juried by Amalia Mesa-Baines. She joined Lucia Birnbaum, Rosa M., Anne Marie Sayers and author China Galland as presenters in the 7th annual conference. In 2001 Jennifer wrote her dissertation about the annual conferences and exhibitions, including interviews with ten of the artists (Colby, 2001). While writing the dissertation Jennifer was again the sole proprietor of the gallery, however Kathryn UpDegraff provided volunteer hours as well as Merritt Borrowoman after Lynette Van Epps-Smith retired after four years of hard work assisting with keeping the gallery open. A new era for the gallery was about to begin.

A Transition

The greatest challenge of running a gallery of women's art was to every month or two have a new exhibit; year round. Jennifer found herself curating and hanging almost all the exhibits, skills she enjoys demonstrating, but requires many hours on the ladder. Lynette planned exhibitions, including a fabulous wearable art show with a fashion show and helped plan for opening up a big studio in a San Juan warehouse and combining that with the gallery under a non-profit. Eventually Jennifer and

Oma shared a studio at the Masonic Hall, but the non-profit did not materialize.

New Life: The Center for Art and Humanities

After receiving her Ph.D. Jennifer worked more hours teaching at CSU Monterey Bay and in 2002 was invited to create an exhibition with Lois Robin at the Pajaro Valley Gallery in Watsonville on the Pajaro River Watershed, which includes San Juan Bautista. This project brought in a whole new level of understanding of the Mutsun, the California Indians of the San Juan Bautista Area. With the awarding of a California Stories grant, Jennifer invited Janet Martinez, who had designed the gallery's web site to develop with her the "River of Photos" for the exhibition. In addition Janet and her husband Ed Martinez collaborated creating the multimedia CD that captured the art and videos created for the exhibition. Jennifer, Janet and Ed worked well together as a team in this multimedia venture, later creating an exhibit on the Creeks of Salinas at the National Steinbeck Center. This exciting collaboration led to Ed and Janet Martinez becoming involved in Galeria Tonantzin. Prior to the Pajaro Watershed exhibit in January 2004 the team formed a trust in July 2003, to hold together parts of the Martinez' MMPublishing with the Galeria Tonantzin, finally relieving Jennifer of the burden of sole proprietorship.

Now called Galeria Tonantzin Center for Art and Humanities, the vision of the gallery reorganized in 2003 was to add humanities storytelling to its mission, sell books and have more interesting events. Jennifer's studio became Studio San Juan and continued to offer classes for children and now more classes for adults. We worked towards opening a school that could offer master's level classes, until the bottom dropped out of the economy, but other than the school and studio that we let go in 2009, the gallery's new energy survived the recession.

Janet Martinez at the counter

Janet and Ed Martinez brought to the gallery their gift of business and multimedia skills, best seen in the now improved exhibit cards, promotional material and the expanded downstairs "Adobe Marketplace". Janet brought to the gallery, the exhibit on her family's history of the Monterey Boat Works.

Janet and Ed also added their expertise in entertaining, bringing a formality to the art

receptions with Ed's knowledge of food and wine and Janet's vision for bringing local restaurant food into the gallery. More than anything it turned out that Janet was a great sales person; enthusiastically talking to patrons and encouraging them to make art a priority purchase. She has brought many jewelers into the gallery; we now have over 17 unique jewelers represented. Janet also found unique items to sell, Guatemalan ceramics-large chickens, nativity scenes, and angels; always seeking unique items made primarily by women artists. The biggest success in ceramics came from a woman artist Maria Pineda dedicated to supporting the people of the village of Mata Ortiz in Chihuahua Mexico by bringing us unique pieces of pottery made by a variety of artists in the unique style revived from the ancient Anastasi in the village of Mata Ortiz. The partnership between Jennifer Colby and Ed and Janet Martinez over the past nine years has firmly established the gallery as a destination for enjoying creative presentations and purchasing fine art, jewelry, local foods and unique gifts in the charming Vache Adobe.

Galeria Tonantzin continues to offer the *Images of the Virgin* exhibit and conference each year and expanded the Day of the Dead altar to offer a complete exhibit and to participate in the *El Teatro Campesino* celebration, making San Juan Bautista a Day of the Dead destination. We joyfully celebrated our fifteenth anniversary "quincenera" with a party at Poppy Hills in Pebble Beach, featuring outstanding musicians, including our favorite harp player at Jardines, Ramon Romero and Oakland's Melanie More. We established the 2nd Saturday gallery walk, "alive after five" at the height of new galleries populating the streets of San Juan Bautista, and after years of answering visitors questions, we now host the visitor's bureau.

On going variety, excellence and creativity in exhibitions at the gallery are demonstrated in the collection of exhibition postcards on this catalogue's back cover. In twenty years we have produced over 200 exhibits of close to a thousand women artists and a few men. One of the exhibits close to our hearts was a retrospective for Manuel Santana on his 80th

Manuel Santana and Jennifer Colby

birthday, a year before his passing. As our landlord and patron, he believed in our vision and supported the flourishing of the arts in the adobe. His son and grandchildren continue in this love and support for the arts.

Artists and Artist Statements

(1992 - 2012)

Alejandra Oseguera
I paint images that convey my past and present experiences as a woman, as a mother and as a human being. I love painting imagery that comes from my mixed cultural background; using vivid colors and forms that others can identify with. I often paint mothers because they are the guiding centers of the family. Through the bond between the mother and child, teaching them about respecting all of humanity, mothers have the potential to better the world.

Karlene Ryan
Karlene is a fine artist in the representational genre in an impressionistic style. Her art is her joy and she thanks God for the beauty of creation.

Carmen León
My early work is strongly influenced by the cultural heritage of Mexico and Peru within the world of dreams and myths. I continue to interweave the images that reflect this connection. Now with the passing years, Nature has become a vital source of inspiration where the different strands of dreams, myths ad nature are interconnected in my work.

Bonnie Bisbee
When I connect with the underlying Dream World, the divine Source that sends visions to both the sleeping and waking sides of consciousness, I paint from a deep, ecstatic place that contains universal as well as personal elements. Here Spirit and/or Spirits speak to me; It could be a formless Voice, a person, an animal, an angel, a nature spirit from tree or rock or water, or even one of my own pets, bringing me messages of wisdom.

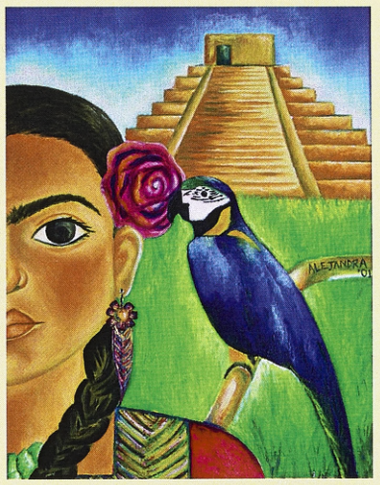
Carole Belliveau
My paintings explore light in nature and the life force it represents. Experiments with my materials enable me to stay open to the visual possibilities intrinsic in a variety of media. The use of luminous materials such as gold leaf and iridescent color, mixed with printmaking techniques, pastel, acrylic, and oil paint, attract the eye to light moving across the surface and enhances the drama of each composition.

ARTWORK

(1992 - 2012)

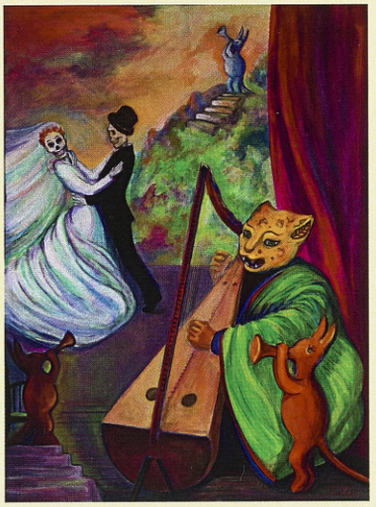
Night of Two Moons by Carole Belliveau

View from the Bluff by Carole Belliveau



Bambino y Yo by Alejandra Oseguera

Curandera by Carmen León



Bailando con me Vida by Carmen León

Comandante Ramona by Alejandra Oseguera

Thunder Birds by Bonnie Bisbee

Wolf Medicine by Bonnie Bisbee

Old Mission San Juan Bautista by Karlene Ryan

Artists and Artist Statements

(1992 - 2012)

Jennifer Cordery
Painting is a way of expressing what I can't say with words, moods, feelings, concerns, although the actual meaning of the images is sometimes unclear, even to me.

Valerie Egland
As I see it, the transformations of the animate to inanimate, real to ideal, vulgar to ethereal, ephemeral to material, that evoke reflection are primary to my sculpture. Bringing an idea to fruition with an element of surprise or humor, looking life in the eye sort of sideways brings me ever back to the studio.

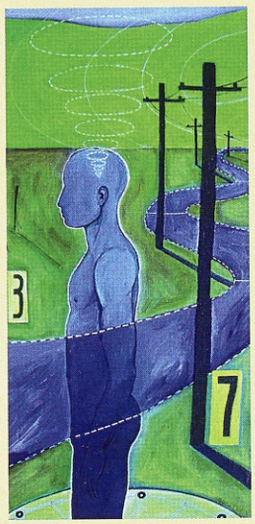
Jennifer Colby
My artwork has always told womens' stories and more recently captured "icons in the landscape", using acrylic paint and collage, printmaking and room installations to express my travels and travails, journeys and joy. *Pele - Fire* was created in 1995 in the same corner as *The Oak Virgin of Pinto Lake* in 2011, both installations use the veils of cheese cloth as a substrate, to evoke the spiritual.

Carmina Eliason
As an ethnographer I documented the Pinto Lake Shrine for the Virgin of Guadalupe. Now, as a fine arts photographer I am continuing this study, with emphasis on the intersection between what is tangible and what is spiritual. I feel a strong connection to Mexican folk iconography, specifically through the veneration of the Virgin of Guadalupe, both because of my own Mexican heritage, but also because she stands as a symbol for the merging point for two cultures, the Spanish and the indigenous peoples of Mexico.

Ferris Cook
About ten years ago, after a decade of illustrating books, I returned to painting. I began by painting Christian icons and soon turned to nature images: leaves, a cricket, a frog, flowers and birds, finally focusing on dogs. From there I went on to play with different contours, shadows, and the reflective nature of gold leaf. I am continuing to muddle around with 3-dimensional wood constructions and abstractions with no representational content!

ARTWORK

(1992 - 2012)



Road by Jennifer Cordery

While You Were Sleeping by Jennifer Cordery

Virgen de Guadalupe (Watsonville Oaks) by Carmina Eliason

Virgin and Child on Violin Front by Ferris Cook

Honey Dipper by Valerie Egland

Virgen Velador by Carmen Eliason

Pele Fire and the Oak Virgin of Pinto Lake by Jennifer Colby

Dachshund by Ferris Cook

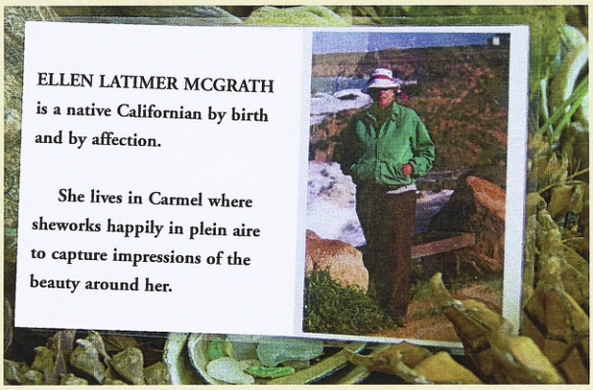
Artists and Artist Statements

(1992 - 2012)

Helene C'de Baca
I am inspired by the beauty found in nature which often overwhelms me, and I am driven by an irresistible urge to capture that beauty and share it with others. As an observer and mostly self-taught artist, I express my creative spirit by experimenting with various mediums. Through my art, I hope that the beauty of the surrounding landscape reflects a sense of timeless tranquility and sheltering peace and invites one to transcend daily pressures and experience harmony and balance in a place where a slower pace invites relaxation and reflection.

Maxine Olson
My artwork is an ongoing narrative of the influences that have governed my life. In working through images of women, men, family and cultures, artmaking becomes a process of discovery of those issues and values that have governed and affected my life as a woman.

Ellen Latimer McGrath


ELLEN LATIMER MCGRATH
is a native Californian by birth
and by affection.
She lives in Carmel where
sheworks happily in plein aire
to capture impressions of the
beauty around her.

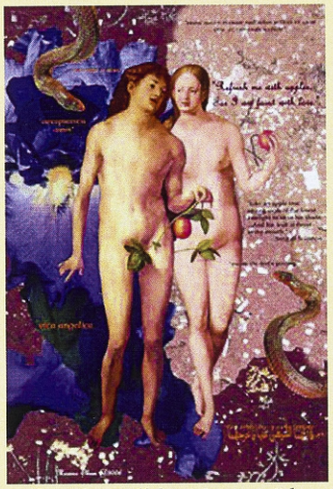
Jane Reyes
As an African-Latina artist with roots in Venezuela and the Dominican Republic, Jane's palate reflects a simple but bold and colorful, expressive art work. Jane is a mixed-media artist, creating sculptures from bronze, stone and ceramics. She enjoys using gouache paint on black paper, but is not limited to this expression of watercolor. Her printmaking reflects a colorist approach to each print. Her acrylic paintings sing with bright colors. And her collages often reflect a social-political consciousness of balance, harmony and equality.

Marsha Connell
A premonition of the Gulf War in a dream, and my daughter in Jerusalem began my "letters to my daughter" Dream Vessels, which have grown to a twenty-year practice for my own healing. Sharing them, I hope to heal the world. A collage may begin with a wisp of a dream image, or a collection of seemingly random "found images" that attract me. I follow relationships of content, feelings, color, and shape as they transform into an aspect of the dream or perhaps an unexpected scenario.

Our Coast by Ellen Latimer McGrath

ARTWORK

(1992 - 2012)

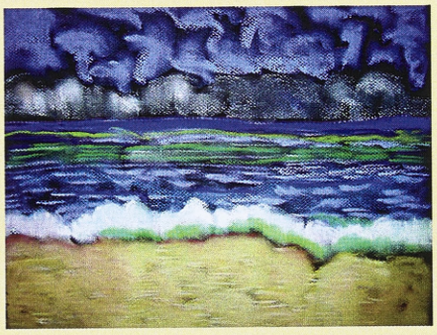


Before the Fall by Maxine Olson

Dream Vessels - Before Her Eyes
by Marsha Connell

Dream Vessels - Jewels by Marsha Connell

When God Was a Woman by
Maxine Olson



Blue Sea by Jane Reyes

Yoga Girls by Jane Reyes

Spellbound by Helene C'de Baca

Under the Old Grape Arbor by Helene C'de Baca

Bluebird by Eleyna Reyna

Artists and Artist Statements

(1992 - 2012)

Laura Ortiz-Spiegel
I started drawing and painting at 36 years of age, back in 1985. I took classes at Cabrillo College Community College to gain confidence, knowledge, hone my artistic skill. When people ask, "where do you get your ideas?", I reply that I am inspired by the power of women, ethnic myth, cross cultural imagery, religious context and recycle philosophy.

Janet Martinez
I never thought of myself as an artist even after 20 years as a graphic designer. It was only when I started creating stories with photographs that I saw the potential of my creativity. Merging photographs together using my Photoshop expertise became my avenue to artistry. I started to use my own family archives and created my first solo exhibit, the Monterey Boat Works - the Siino Family.

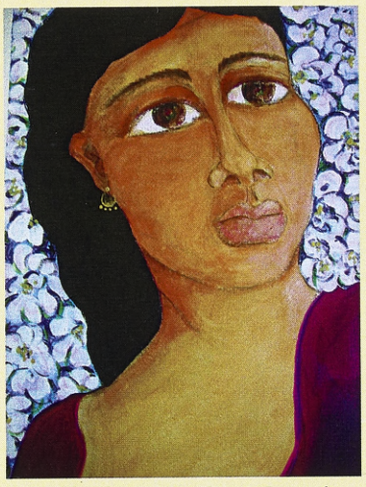
Judith Ogus
After a bout with cancer, I discovered the joys of cartooning and created the Cancer Frog Blog, a series of essays and cartoons about cancer using a frog as my avatar. These cartoons were featured here at Galeria Tonantzin in 2010. Since then I have illustrated—but it wasn't the horse's fault, by Julie Suhr, and I am currently working on a series of cartoons for a psychology book. I enjoy rendering some of her cartoon characters and other imagery in painted wood.

Shashari Kiburi
My work is an attempt to fill in the lost pieces of my ancestry. Coming from a multicultural background I have always felt a deep connection with the legacy that "new world" slavery has left upon my African ancestry. Starting in photography I have developed a way to intermingle my portraits with printmaking. I am looking to create layers of untold existence that have been passed down to me through generations, focusing on the stories my paternal grandmother has left to me. Her life was a complex mix of finding identity through Jim crow, the apartheid south, and new hope during the civil rights movement.

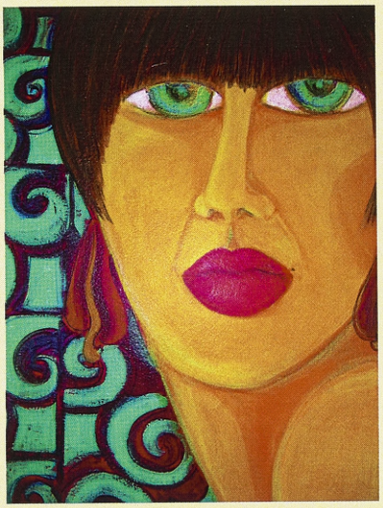
NOLA Katrina Diaries
Artists at Fault Line

ARTWORK

(1992 - 2012)

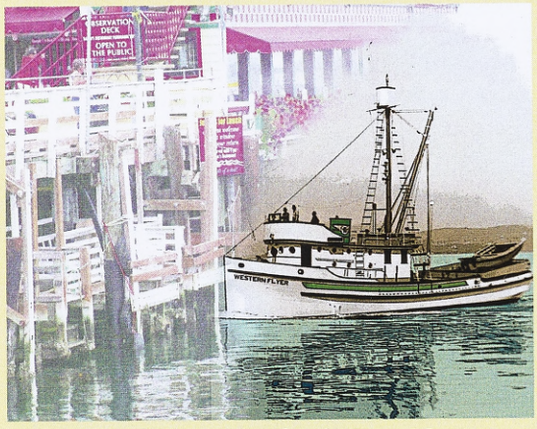


Flor by Laura Ortiz-Spiegel

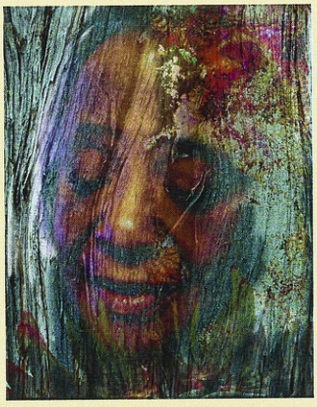


La Reyes by Laura Ortiz-Spiegel

Rapture by Shashari Kiburi



Return of the Western Flyer by Janet Martinez



She Speaks to Me Through My Heart by Shashari Kiburi

Caterpillar by Judith Ogus

Working Hands by Judith Ogus

The Monterey Boatworks: Siino Family by Janet Martinez

Artists and Artist Statements

(1992 - 2012)

Kathleen DePalma
After concentrating on oil painting, I moved into mixed media, which allowed me to work with an infinite number of materials. I used acrylic paints and embellished my paintings with lace, string, gold and silver leaf, and other adornments. I made reliquaries and shrines. I began constructing objects and figures of papier-mache. I did tributes to the the Mexican women painters, Frida Kahlo, Maria Izquierdo and Remedios Varo, who had inspired me, and explored mythological subjects, mermaids, saints, virgins and most recently the circus world. My study of the history of the circus and its various actors and periods has been a focus of my latest artistic work.

Lee Taiz
My work first appeared at Galeria Tonantzin in the *Images of the Virgin* exhibit and I have been associated with the gallery ever since. My painting continues to reflect three related themes that are important to me—women's spirituality and mythology, historic preservation, and environmental conservation. Because of my work as a research biologist and writer in plant sciences, I tend to focus on botanical subjects in relation to these themes.

Jill Kroh
Painting is a passion—a celebration of life! Growing up in New York, of German heritage, with a writer/musician father and artistic homemaker mother, my creative endeavors were "born." My expressionistic acrylic/mixed-media paintings fill canvas and paper with sweeping, dynamic colors and textures, telling about personal stories, journeys, and dreams, flowers and creatures have always been inspirations, as I innovate rather than record, integrating my poems, photography and found "treasures" into my often whimsical artwork.

Rona Lesser
In my paintings I express my emotions about the world I view. In watercolor, acrylic, and monotype prints, I explore color, shape, and the feelings that the scene theme, or model produce. Color, expression, movement, and the wonder of creation are all part of my work. I am influenced by my own spiritual beliefs and by the work of artists I admire. I hope the viewer will share in my sense of wonder at the world and the spirituality of creation.

ARTWORK

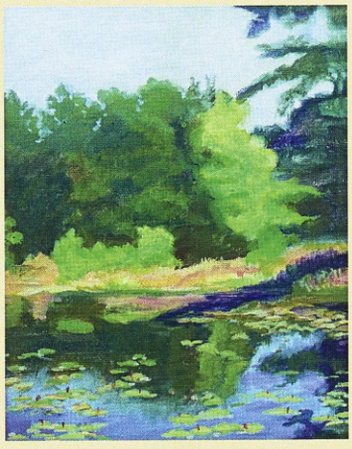
(1992 - 2012)

Circus Train by Kathleen De Palma

La Fruteria de Olga by Kathleen De Palma

Summer Blossoms by Rona Lesser

Floral Dance by Jill Kroh



At the Pond by Rona Lesser

Two More Votes for Shade-grown Coffee by Lee Taiz

"Son" Worshipper by Jill Kroh

Xochiquetzal by Lee Taiz

Artists and Artist Statements

(1992 - 2012)

Michele Faia

My artwork is watercolor and mixed media mandalas. Each is a multi-layered painting on paper assembled first in the form of a collage of photocopy transfers. Layers of opaque and transparent watercolor, colored pencil, oil pastel and sometimes dried flowers and leaves are subsequently applied. Each mandala has the intention of being a personal visualization of peace and healing for myself or for others. This is done within the sacred space of the mandala circular format and through my connection to spirit and nature. I have created and taught watercolor mandalas for the last 20 years, including writing a book *Art in My Heart; The Power of Watercolor Mandalas.*

Pat Zuniga

Joining Galeria Tonantzin 20 years ago has been the best education. Using collage and assemblage was new to me. I have been inspired by the original art that has been on display throughout the years. It all came together when I took a trip to the Basilica of Our Lady of Guadalupe in Mexico City, the Pyramids and visited paternal relatives that I had never met. I was able to collect material for *The Images of the Virgin* show, *Dia de los Muertos, Las Latinas* and other shows This has been a spiritual and cultural journey.

Kristen Chavez-Calvert

Creating artwork about the Virgin in a gallery named after Tonantzin has beautiful synergy. As an Art History Masters student, I wrote about the Virgin of Guadalupe's connections to Pre- Columbian goddesses - *Don't Forget - Recordar* reflected this research. Later I focused on the Mayan Goddess, IxChel's, association with Guadalupe. In my painting Connection: IxChel to Guadalupe, IxChel is depicted in her ancient position as a creation water goddess, flooding Guadalupe with her powers.

Patricia Rodriguez

Patricia Rodríguez, is a muralist and printmaker, who also creates box constructions with mixed media. She co-founded the "Mujeres Muralistas", a breakthrough group of Latina artist who painted over 18 murals in San Francisco. She is the first Chicana artist to create a course on Chicano Art History, and she has taught printmaking and mural painting in many colleges and universities.

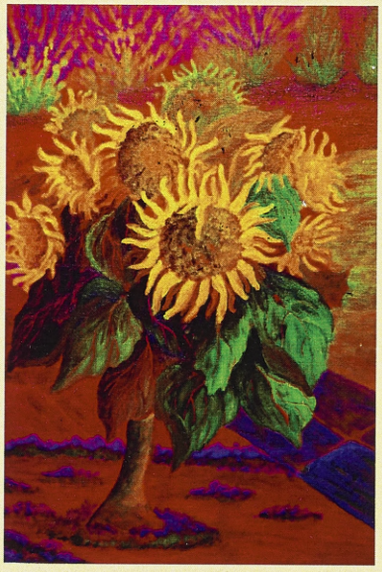
ARTWORK

(1992 - 2012)

Connecting with Mary by Michele Faia

Only Connect by Michele Faia

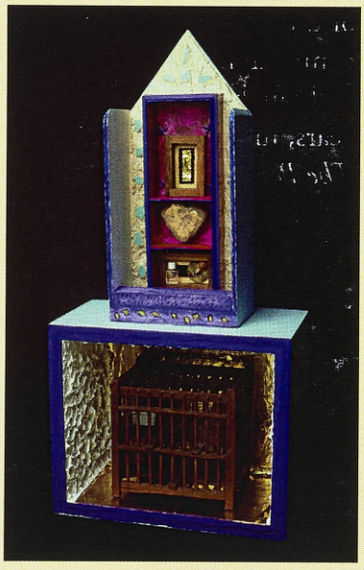
Connection Ix Chel to Guadelupe by Kristen Chavez-Calvert



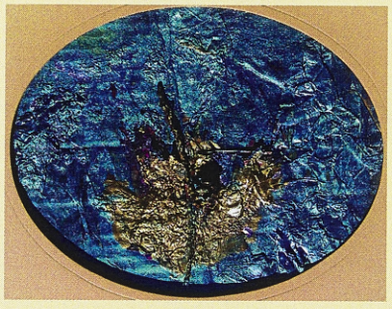
Tony's Garden by Pat Zuniga

Union Road Farm by Pat Zuniga

Slot Machine by Patricia Rodriguez



Recuerdo de Mi Casa by Patricia Rodriguez



Transcience by Kristen Chavez-Calvert

Artists and artwork

(1992 - 2012)

Lynette Van Epps-Smith

Oma Trionfetti

Bride of Death by Oma Trionfetti

Deer Mask by Oma Trionfetti

Elizabeth Williams

Circus Dog by Elizabeth Williams

Woman in Red Chair by Elizabeth Williams

Poparios by Silvia Carballo

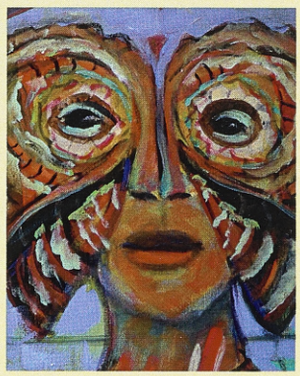
Rose Buffalo

Altar by Rose Buffalo

Carolyn Berry

Catherine by Carolyn Berry

Silvia Carballo



Butterfly Mask by Silvia Carballo

ARTIST INDEX

(Since much of this information came from input from many artists as well as from archives from the Galeria Tonantzin, we waive responsibility for misspelling of titles for art pieces . . . MMPublishing.)

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Manny Santana	.7
Maria Sanchez	*.fic, 6*
Martha Rodriguez	*.bic*
Mary Offerman	.6
Mata Ortiz Pottery	*.fic*
Nicoledar	*.bic*
Patricia Sullivan	*.bic*
Ramon Romero	*.fic*
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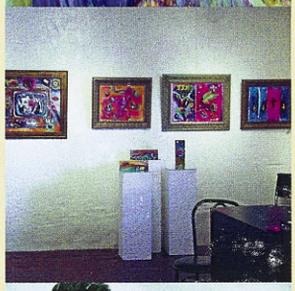
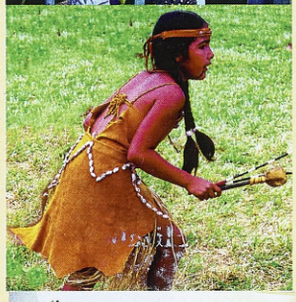
Thank You to our many Artists who support the Gallery with their Jewelry, Sculpture, Pottery, Glass work and cards.

**codes used for front and back covers:*
fc - front cover; bc - back cover; fic - front inside cover; bic - back inside cover





Retrospective Postcard Collection Collage by Jennifer Colby